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Miss Miriam L. Smith, Miss Jessie Curtis, Miss Amma B. Smith, Miss Carrie V. C. Sanborn, Miss Louise Gilbert, a gold medal to each. In the painting department, Miss Anna C. Swan, a portrait, sixty dollars in gold; Miss Sophie Miles, a silver medal.

Adolph Vogt, the New York artist who died suddenly of apoplexy last February, is the subject of an appreciative notice in *Stewart's Monthly*, published at St. John's, N. B. Vogt, who was born on the 28th of November, 1842, at Leutenberg, Saxe-Meiningen, was brought to America by his parents when he was only three and a half years old. At the age of fifteen he began to attract attention by his paintings. He studied at Philadelphia, and afterwards at Munich, Zurich and Paris. For many years he resided in Montreal, where his memory is affectionately cherished. He had returned from a second visit to Europe but a few months previous to his untimely death in New York. One of the best specimens of his work is now on exhibition at the Bogardus Gallery, on Broadway.

The brothers Frankenstein, of New York, formerly of Ohio, assisted by their talented sister, have brought together enough of their works to form a gallery by itself, in Dr. John Allen's building, No. 22 Bond street. Almost every branch of their art is represented in this unique collection. It includes portraits of Dr. Mussey and John L. Wheatstone, Cincinnati, and a large number of landscapes in England, Wales, Switzerland, and in almost every State of the American Union. Conspicuous among the landscapes are "The Leafy Month of June," "The Log Cabin," "The Eclipse," "Total eclipse on Kentucky River," "Views on the title Miami," "Views on Buck Creek, at Springfield, Ohio," "The Croquet Party," "View of Lake Geneva," "The Mont Blanc reflected in its smooth waters," "Music in the Lake at Central Park," "Fog clearing in Salem Harbor," "Several Views of Niagara," and many examples of scenery in the White Mountains and in the Alps.

Mr. Morris Moore, a celebrated English art critic, who is the owner of Raphael's painting of "Apollo and Mars," intends to make a tour in the United States during the coming summer, and will bring the picture with him, and give the lovers of art in this country an opportunity of seeing it. Mr. Clarence Cook, an American art critic, now in Italy, where Mr. Moore resides, has written to a member of Congress suggesting that, as a compliment to Mr. Moore, a resolution be passed to admit the picture free of duty, the same course having been pursued in Austria, Italy and other countries where he has traveled with his treasure. The "Apollo and Mars" was purchased by Mr. Moore in 1852, at an auction sale in London. Mr. Moore alone recognizing it to be a Raphael. Its authenticity was denied by Sir Charles Eastlake, then Director of the British National Gallery, and the question was in dispute until settled by the discovery of the painter's monogram upon the picture and of the original drawing from which it was painted, which was sent some years later to the Museum at Venice, by the Emperor of Austria.

The Boston Public Library has issued a carefully prepared catalogue of nearly 700 portraits, which form a distinctive feature in the collection of engravings, from the Cardinal Tosti palace, given by Mr. Appleton. Between three and four hundred of these portraits are framed, and the rest constitute a part of those in bound volumes. The entries, some 1,600 in number, afford a key to both the subject of the print and to the painter and engraver. The engravers who seem to be strongest represented are Calamatta, Cherax, Edelinck, the elder and younger Drevet, Nanteuill, Mercurj, Masson, Morghen, Marri, Schmidt, and Willie. At the end of the list are twenty-four prints, where the likenesses have not been identified, and collectors may perhaps afford a means of identifying some of them. Of the painters, there is the finest show of Rigaud, but Vandyke, Rubens, Camuccini, Ingres, Champagne and Largilliere are in good numbers. Among the subjects there is not a single American and but two or three Englishmen, the Germans and Italians have clearly engrossed the Cardinal's attention in his selections, though Louis XIV. of France is given in seven different prints.

The residence of Senator Sumner at Washington is a repository of unique, rare, and choice works of art. A visiting correspondent says: "On his walls hang original paintings by Tintoretto, Sir Godfrey Lely, Sir Joshua Reynolds, Benjamin West, Gerard Dow, and a fine collection of proof engravings. In the large back parlor, half-dining, half drawing room, the light of the morning shines full upon one of the material beauties of the court of Charles the Second, and upon the portrait of Hannah Moore, by Sir Joshua Reynolds—two opposite types of womanhood. On the easels in the bay window we see a

group of Spanish officers in a Holland guard house. They are smoking their pipes and holding up wine cups in their hands, as if reveling in mirth and 'dreamful ease,' in utter oblivion of a Dutch guard-house. Opposite, the Holland lacemaker sits in her open porch. In a painting over the mantel a god is descending to break the chains of a slave. Here are a portrait of Benjamin Franklin, busts of Longfellow and of Everett, while engraved heads of many of the masters of the world line the wall from floor to ceiling. Elsewhere are to be seen engravings from Turner: the head of young Augustus, from which the portraits of the first Napoleon were modeled; the marble bust of Mr. Sumner, taken in '39, while he was at Cambridge; the winged Mercury, the Venus of Milo, Hercules, Cæsar, Dante, Pericles, and other antique busts, and many engravings of the head of Burke."

LITERARY.

W. C. Bartlett is editor of the *Overland*.

A first-class illustrated weekly would pay in Chicago.

A new book, by Nasby, is soon to be published by Lee & Shepard.

Rev. O. B. Frothingham and wife have gone to Europe for a quarter-year's rest.

Wood's *Household Magazine* has a new cover, and a good corps of contributors.

B. P. Shillaber ("Mrs. Partington"), is regularly engaged upon *Every Saturday*.

Frank Manly, of New York, is making a medallion of Rosetti's "Blessed Damozel."

The "Commencement" issue of *Old and New*, was a happy idea, cleverly executed.

Prentice Mulford, a prominent and popular contributor to the *Overland*, is editor of *Figaro*.

"Josh Billings" has been offered \$200 a night for a twenty nights' lecture engagement in Kansas.

Charles Nordhoff, of the New York *Evening Post*, is forty years of age, and a native of Westphalia.

The Germans of Chicago have just started an illustrated weekly, with comic local lithographic illustrations.

Ralph Waldo Emerson is home from his California trip, and is busy over the new book that is to appear this fall.

Horton & Leonard's *Press*, for July, contains an admirable wood-cut likeness of Rev. Charles Edward Cheney.

On the first of July the editorship of the *Atlantic* passes from James T. Fields into the hands of Wm. D. Howells.

"Grace Greenwood" has made Chicago one of her resting places, en route to the "Golden Gate," much to the gratification of many friends.

Robert Collyer has made a great "hit" in England. All hearts of English-speaking folk are very vulnerable to his rich and ready, warm and winning words.

"Warrington," the well known New England correspondent, wisely adjudges John Hay's efforts to be far inferior to those of the man he imitates—Bret Harte.

The Methodist is out in a new, neat dress, and flies from its editorial pennant the strong names of George R. Crooks, D. D., and Abel Stevens, LL. D. G. C. Halsted is publisher, vice H. W. Douglas, resigned.

Joaquin Miller, our new American literary sensation, appears in London society dressed as a miner, which proves him to be the possessor of the extreme of simplicity, or an unlimited amount of egotistic snobishness.

New York Mercantile Library is the fourth in size in the United States. It contains 127,237 volumes. The *Golden Age* says that "its annual squabble over the election of members suggests whether it is not a training school for the political 'rings.'"

Swedenborgians are discussing the practicability and desirability of dropping the prefix "Rev." from their clergyman's names. The *Golden Age* doesn't see what ministers have done that they should be forced to show their business more than any tradesman.

The most readable editorial page in America is the front side of *The Golden Age*. *Multum in parvo* is the rule that is never deviated from, and every topic of general interest, —social, scientific, literary, political or religious,—is given in brief, with terse comments. We commend its example to 4,999 of the 5,000 American publications.

Those who are critical in such matters claim that Mark Twain's "Memoranda," in the *Galaxy*, had become very thin and unpalatable. (A ready cause for any lack may be found in the fact that his time was monopolized, for several months, by sickness in his family.) In the case of his successor, neither editors nor public need fear a similar catastrophe. With Don Piatt's "Club Room" it would be a literary impossibility.

BUSINESS DEPARTMENT.

AUGUST, 1871.

EXTRAORDINARY OFFER.

With a view of securing a still wider circulation of *THE ART REVIEW*, the publishers have decided to offer the following inducements to all who may be disposed to interest themselves or their friends in extending as rapidly as possible this publication. All new subscribers until September 1st will receive the back numbers for the year free, also one of our premiums. To any person sending the names of two new subscribers (with the money), we will send a copy of *THE REVIEW* for one year, free, and to each address mail back numbers and premiums as subscribers may select. These premiums are without exception the finest ever offered by any American journal, either one of which would retail for the price of our yearly subscription. They consist of three elegant pictures, viz.: "Little Samuel," "Morning Prayer," and a very fine French fruit chromo. The first named is an India-proof, steel engraving, size 19x26, on extra heavy plate paper. It has been pronounced by the press one of the best specimens of steel engraving ever produced in this country. The subject is pleasing and cannot fail to interest every lover of the beautiful, not only through its merit as a work of art, but by its domestic influence and childish simplicity. The "Morning Prayer" possesses all the elements of popularity, through its influence for good, and the lesson it teaches little children. The last is Morghen's "Fruit Chromo" (new), size 11x15. This is one of the few artistic fruit subjects, that not only pleases at first sight, but appears more charming after each study. It will be an ornament to an home. We desire an agent in every city and town throughout the country, to whom we will pay the most liberal commissions.

PUBLISHER'S ITEMS.

Up the Kennebec Valley is one of the most charming rides to be found among the diversity of attractions afforded by Maine or New England. The Maine Central railroad follows the river to Skowhegan, and is alike popular with tourists and the general public.

We would call the attention of readers to a new and artistic photograph, called the "Sunbeam," introduced by Messrs. Campbell & Hecker, Fourteenth street, opposite Union Square, New York. They, through this process, have secured a soft, delicate tint and life-like expression new to sun pictures.

HORTON & LEONARD's typographic art journal, *THE PRESS*, completes its first volume with the July number now before us. The illustrations in this issue are well selected, the "Dante's Francesca," by Gustave Dore—although not quite up to standard of presswork and depth of color in the ink used—and the "Priest of the Alps," are noticeable as engravings of rare merit. The publishers announce improvements in the next volume, with a view of adding to the general interest and artistic appearance of *THE PRESS*. We have been gratified with a view of some engravings procured for the new volume, which will be sure to make a sensation in the circle of wood-cut printing. The subscription price is but 50 cents a year; 15 cents single number. Published at 108 and 110 Randolph street, Chicago.

Nor the least attractive feature of our present and doubly enlarged number, are the fine specimens of Darley's celebrated wood engravings illustrating a few of the most striking situations in the universally known "Waverley Novels,"—reflecting the growing prevalence of pressing the highest triumphs of modern art into the adornment of standard literature. We cannot refrain from referring to an unusually choice edition of the same works now being issued by the well known publishing house of Porter & Coates of Philadelphia. The unexceptionably fine character of steel engravings which illustrates this edition, renders it incomparably superior to any similar work that has hitherto been issued from any of the best presses in the country, rendering it both artistically and typographically the acme of literary perfection. Collectors and librarians, together with all lovers of the truly beautiful, will not fail to receive this rare edition with the patronage it deserves, and yield it a prominent place upon their book-shelves, whilst this notice would be incomplete did we fail to render to this well known and enterprising firm the full appreciation and endorsement, which, by such a painstaking and unique contribution to our best literature, they have so eminently earned.